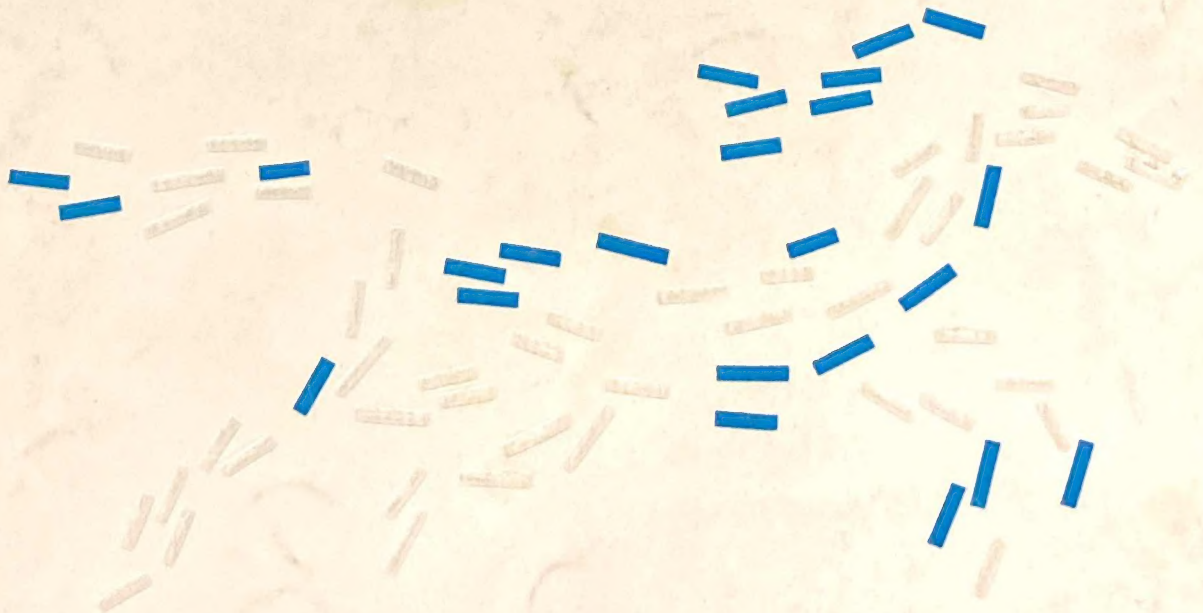


C U A S
THE COOPER UNION ART SCHOOL PUBLICATION



THE COOPER UNION

NUMBER ONE
CUAS

ART SCHOOL PUBLICATION

supervising editor	raymond baxter dowden	professor of design
art director	paul mayen	instructor of advertising design
student staff	lila kronstadt carolyn goldberg herbert m. rosenthal	
advisory board	george salter weller embler hayden weller louis dorfsman	instructor in graphic arts director of public relations chairman of the humanities department class of 1939, art director of c. b. s. radio

SOME FACTS ABOUT CUAS



This issue of The Cooper Union Art School Publication is the first of a series of bulletins with the primary purpose of providing a workshop of practical experience for the student. In publishing a television script of "Excursion" in which Cooper Union students participated, we wish to show the maximum of student collaboration on a group of related though diversified projects:—the creation and presentation of a television program; the photographing of "the work in progress" (several hundred shots of conferences, rehearsals, and the broadcast were taken) and the designing and producing of the publication itself. Thus the twilight zone between classroom theory and practical experience has been partially bridged. Because this is an educational project bounded by the limitations of the classroom, it cannot completely parallel the final results of a professional job; but it was the staff's purpose to match the experience as closely as possible.



THANKS TO COOPER UNION

On Contemporary Art: "Though I acknowledge myself an admirer of the ancients, yet I am very far from despising, as some affect to do, the genius of the moderns: nor can I suppose that nature in these later ages is so worn out as to be incapable of any valuable production." Pliny, the Younger (62-114 A.D.)

When I said . . . in introducing the six Cooper Union students on the "Excursion" telecast . . . that I was an ignoramus on the subject of contemporary art, I did not intend it as a gag. Although I have spent the past thirty odd years living and talking and fighting with artists all the way from Mt. Parnasse to Tokyo, the whys and wherefores of contemporary art have always been muddled and fuzzy in my own head. That is why I wish to thank the patient Cooper Union students for straightening me out. Besides helping the audience toward an attitude of tolerance for the new and unconventional art forms, they also gave me a basic art education which I badly needed. Incidentally . . . How did I come to pick Cooper Union students for this job? On a recent lecture and research tour through Japan, I was constantly asked about art teaching in America. And the one school that Japanese art educators inquired about more than any other was The Cooper Union Art School. By the time I returned to the states, I was a fanatical Cooper rooter. The fame of the school has traveled far, and is richly deserved. Dr. Seuss



FOREWORD

Japan, strangely enough, is where Dr. Seuss discovered Cooper Union. Stranger yet was the idea that contemporary painting could be explained to the American public in one half hour, virtually an impossible task, even on television. Dr. Seuss thought it could be done and The Ford Foundation TV-Radio Workshop was willing to try it. The Cooper Union Art School was invited to join the project and enthusiastically agreed to co-operate. After auditions, six students were chosen who were reasonably articulate on the subject of modern art and were guaranteed not to melt or freeze before the TV cameras. The script conferences began ten days before the date of the broadcast. We discussed ideas about painting, heard ideas about the show, received scripts, revised scripts and had more conferences. After a while we were almost sure that the "impossible task" could be done. We could explain to the mass audience the intentions of the contemporary artist in an interesting and entertaining way. Although, after all this discussion, we received a final word-for-word typewritten script, we were encouraged by our director, Dan Petrie, to speak freely and memorize ideas rather than words. Then came the rehearsals and we were introduced to a new world of props, lights, cameras with men riding them, booms, teleprompters, light blue that photographed white, "don't trip over the wires," "you're on camera," make-up, and at last, on January 31, 1954 at 4:00 p.m. "You're on." Sonia O. Lisker

TV - RADIO WORKSHOP

of

THE FORD FOUNDATION

EXCURSION #19

(Modern Art on Horseback)

Sunday, January 31, 1954

NBC - TV

4:00 - 4:30 PM., EST.

EXCURSION
IS
A PRESENTATION OF
THE
TV-RADIO WORKSHOP
OF
THE FORD FOUNDATION

Director

Daniel Petrie

Production Designers

William & Jean Eckart

Editor

Andrew K. Lewis

Technical Director

Gene Lynch

"Modern Art On Horseback"

Written & Demonstrated by

DR. SEUSS

The Intellectual

Hans Conried

The Wife

Dorothy Donahue

Paintings in Gallery
Loaned by
Grand Central Moderns

G U I D E

Burgess Meredith

EXCURSION
Copyright 1954 by The Ford Foundation

REHEARSAL SCHEDULE - EXCURSION #19 - 1/31/54

TUESDAY - JAN. 26

11:00 - 2:00

Meredith, Conried
Columbian Room, Capitol Hotel

FRIDAY, JAN. 29

2:00 - 5:00

Meredith, Conried, students
Columbian Room, Capitol Hotel

SATURDAY, JAN. 30

11:00 - 2:00

Meredith, Conried, students
Columbian Room, Capitol Hotel

NOTE: Capitol Hotel is at 51st St. & 8th Avenue

SUNDAY, JAN. 31 - STUDIO 3B - NBC, 30 ROCKEFELLER PLAZA

8:45	ARRIVE STUDIO
9:00 - 12:00	CAMERA
12:00 - 1:00	LUNCH
1:00 - 1:30	CAMERA
1:30 - 2:00	RUNTHRU ON CAMERA
2:00 - 2:45	NOTES, MAKEUP, DRESS FOR DRESS REHEARSAL
2:45 - 3:15	DRESS REHEARSAL
3:15 - 4:00	NOTES, REST
4:00 - 4:30	<u>A I R</u>

ROUTINE SHEET

EXCURSION #19 1-31-54

1. FILM OPENING
2. MEREDITH INTRO
3. ART GALLERY SKIT
4. SEUSS INTRO TO STUDENTS
5. STUDENTS
6. MEREDITH CLOSING
7. CLOSING CREDITS
8. CLOSING FILM



2nd Version

FILM: EXCURSION

MEREDITH: (IN LIMBO)
(IN STUDIO, AGAINST PLAIN, NEUTRAL FLAT) X

Hello, I'm Burgess Meredith and this is
Excursion - a program for young people
and their parents.

Today - we have a fascinating experiment
that we're going to perform with the help
of Dr. Seuss, the creator and author of
these wonderful books, and you will meet
him.

But before we get going ... just to make
sure you'll understand what we're doing,
there are a couple of things I ought to
explain. For example, we're starting off
with a little play. And in this play, I
take two parts.

When I have my hat off ...like this...
I am just myself, Burgess Meredith, your
Guide on Excursion.

However, when I put my hat on like this..
I am a typical, average American Man...
a man who is very frightened ... but we'll
explain what I'm frightened about later.

As the play develops, you will also
meet Hans Conried...(ENTER CONRIED)

....an actor, whom you probably all know.
And a very nice man...when he has his hat
off.

However, when Mr. Conried puts his hat
on he becomes someone different who isn't
too pleasant.

Both MEREDITH & CONRIED put on their
hats. Conried withers MEREDITH with a
haughty sneer.

CONRIED: (SNIFFS)

You are the most complete, utter idiot

— .3 hole From



2nd Version

CONRIED: (Cont'd)

I have ever laid eyes on!

(BOTH TAKE THEIR HATS OFF, BECOME THEMSELVES AND SMILE)

MEREDITH:

Thank you. Mr. Conried will wait for us, inside, on the next stage.

(EXIT CONRIED)

Wide Street corner
slo DI cu to Meredith

And now I become the average American Man again. I am standing here on this street corner waiting for my wife. I'm expecting to have a wonderful Saturday afternoon. She asked me to meet her and take her to the pictures. And there's a wonderful picture playing at the Bijou. "The Pearl Diver's Sweetheart of Pango-Pangoola." Lots of action. Lots of murders. Kind of picture I'm crazy about. You see, the pearl diver has a sweetheart....

(WIFE ENTERS)

Oh, there you are, Darling.

WIFE:

I'm terribly sorry if I kept you waiting.

MEREDITH:

That's all right. We're O.K. if we hurry.
(TAKES HER ARM, STARTS TO LEAD HER LEFT)

WIFE:

Not that way. It's this way.
(INDICATES RIGHT)

MEREDITH:

You know very well the Bijou is THIS way.

WIFE:

Bijou.....? Who said we were going to the Bijou?



2nd Version

MEREDITH:

You said we were going to the pictures.

WIFE:

Pictures. Yes. But not THAT kind of pictures. We're going to see THIS KIND of pictures.

× Wide on Door (1)

(POINTS RIGHT)

(CAMERA INCLUDES OVERPOWERING, FRIGHTENING DOOR OF MODERN ART GALLERY)

× Hold (3)

MEREDITH:

Modern art! Not that! Not that!

(HE TAKES OFF HAT, AND SPEAKS TO AUDIENCE AS GUIDE)

MEREDITH:

Sooner or later, it happens to every man in America. Some woman decides that it's high time for him to get educated in art.

She's had more time for this sort of thing than he has. She's read almost all of that book she has under her arm. But he's spent his whole life working hard at the office. And Modern Art to him is just a big, foggy mystery. So big and so foggy, it scares him stiff.

(PUTS HAT BACK ON. BECOMES AVERAGE MAN. LOOKS AT DOOR, TERRIFIED)

MEREDITH: (PLEADING)

Now look, Honey. Down at the Bijou... the Pearl Diver's Sweetheart of Pango-Pangoola...

WIFE:

You're going to catch up with the modern world! You're going to go in there! And you're going to like those pictures...if they kill you!

(SHE LEADS HIM, PROTESTING, TOWARD THE DOOR)



(3)

x ——— 1
Right to Museum

DI Meredith & Wife

DI Meredith

Thrilling! Thrilling! Thrilling!
(ENTER WIFE, PUSHING MEREDITH AHEAD)

Listen, Darling...If we leave right now,
there's still time to get in for the news-
reel.

Your attitude is very discouraging.
You could at least try to understand these pictures.

(LOOKS AT ABSTRACTION AND LABEL)

Pan to Meredith x
q Conncid

(FROZEN IN RAPTURE)

③ ~~_____~~ × 1 don't get it.

See? It must be good. This gentleman loves it.

MEREDITH:

I don't get it.

2nd Version

INTELLECTUAL:

(TURNS SLOWLY. FIXES MEREDITH WITH A CON-
TEMPTUOUS STARE)

Do you mean to stand there and dare to say
that you do not comprehend the contrapuntal
dynamisms of this spontaneous improvisation?

Cue to Conreid (2)

MEREDITH: (WILTING)

No, sir.

INTELLECTUAL:

You do not feel the great spalatinous
spiritual significance...? The paradoxically
inverted and unfettered manifestations...?
Your eyes do not see the hypnogogic declara-
tions of the artist's very soul as it X
struggles in linear combat against the
staccato overtones of an antiquated hypo-
thesis?

T3

(1)

MEREDITH: (WILTING NUMBER)

No, sir.

INTELLECTUAL: (SHAKING HIS HEAD)

Philistine.

(MEREDITH PUTS ON HAT & BECOMES HIMSELF)

Meredith walks to Cam.

MEREDITH:

I'm sorry.

(CONRIED FREEZES, AND WATCHES HIM WITHOUT
MOVEMENT AS HE TALKS TO AUDIENCE)

MEREDITH:

This is a sample of the sort of thing
that frightens thousands of brave Americans
and keeps them out of Modern Art Galleries.
This man is obviously a phony. He doesn't
understand this picture any more than I do.
But he's learned a lot of fancy double
talk and you'll find double-talkers like
him sounding off in lots of galleries.



2nd Version

MEREDITH: (Cont'd)

So, if you really want to understand modern art, the very first thing you have to do is.. don't let this fellow upset you.

(MEREDITH PUTS HIS HAT BACK ON, AND BECOMES AVERAGE CITIZEN. CONRIED COMES TO LIFE AND WITHERS HIM WITH ANOTHER GLANCE)

INTELLECTUAL:

Oh, the abysmal ignorance of the backward, untutored, primaeval brain!

(INTELLECTUAL EXITS. MEREDITH WATCHING HIM, GETTING ANGRY)

MEREDITH:

Oh, yeah!

WIFE:

Now, don't lose your temper...please! let's....let's go this way. The very best thing in the gallery is down here.

(CAMERA PANS COUPLE - BOTH LOOKING QUITE MISERABLE - ALONG THE WALL. THEY COME TO A SIGN THAT POINTS OFF STAGE)

MEREDITH:

TR w/then

Spalatinous significance.

WIFE: (READING SIGN)

"The Baby Sitter", by Vlavla Vliborsen. Everyone in town is just wild about this one. They say it's the cutest, sweetest, most adorable little thing.

MEREDITH: (SIGHS)

O.K. Let's take a look. A baby sitter I might understand. Primaeval Brain.

(HE LOOKS O.S. IN DIRECTION OF SIGN. HIS JAW DROPS)



2nd Version

MEREDITH:

Baby-sitter!

Mobile
Conceid BG

②

(CAMERA DISCLOSES MOBILE. COMPOSED OF WIRE, A GALOSH, THE SKELETON OF A MACKEREL, A TOOTHBRUSH...A SHAVING BRUSH. MEREDITH AND WIFE APPROACH IT SILENTLY, CLOSING IN CAREFULLY, AS IF IT WERE A VOLCANO)

Hold Conceid Cont.

MEREDITH:

(EXAMINING FISH SKELETON)

Doesn't look like a baby.

WIFE:

(EXAMINING TOOTHBRUSH)

Doesn't look like a sitter. But don't tell anyone we didn't understand it. I'll bet this thing has a great deal of hidden meaning.

MEREDITH:

(TAKING OFF HAT. TALKS TO AUDIENCE, WHILE WIFE FREEZES)

Meredith to Cam.

Now, she just said something I'll have to jump on. The second thing to remember... if you really want to understand modern art, is don't pretend you understand anything you don't. If you pretend to understand something you don't, you'll become just as much of a phony as he is...

cu Hans

①

(ENTER INTELLECTUAL. HE STARES AT MOBILE WITH A PHONY TRANSFIXED SMILE)

②

MEREDITH: (CONTINUING)

Remember this. Modern art is not always good, any more than any kind of art is always good. A lot of modern art that you will see is simply terrible. This thing, for instance.. well it's just a piece of tripe. It means nothing whatsoever. So, if you don't understand it...maybe sometimes, there's nothing to understand.



2
2nd Version

CONRIED:

Confidentially...

DI T₂ Meredith
to Hans

(TAKES OFF HAT AND BECOMES COMPLETELY SANE)

...I don't get it either, Burgess. This business of Modern Art, quite frankly, confuses the daylights out of me. Why don't they draw things that look like what they're supposed to look like?

MEREDITH:

That's a question that millions of people ask. When they paint a daisy, why don't they paint it to look like a daisy?

Well, we might find out this afternoon if our little experiment, which is being conducted by Dr. Seuss, turns out as well as we hope.

MEREDITH: (Cont'd)

Pan to Seuss

Now ... Dr. Seuss ... whom you'll see in a few seconds ... is, as you know, a famous artist. But he is NOT what you would call a Modern Artist. His books are probably the most widely read humorous children's books in America today ... and are popular all the way from Austria to Japan. He also, as you may know, has written three Academy Award winning movies ... including your favorite, Gerald McBoing-Boing. He is very active in many fields of art. But you are NOT really a modern artist, are you, Dr. Seuss?

SEUSS:

I am definitely not. I know very little about Modern Art.

MEREDITH:

That's why we hired him.

SEUSS:

And that's why I am so interested in this experiment. I not only want you to learn something. But I also want to learn something myself. The thing I want to find out



2nd Version

SEUSS: (Cont'd)

most is ... when a modern artist paints a picture of a horse ... why doesn't the horse LOOK like a horse?

CONRIED:

And just how are you planning to find out?

SEUSS:

Well, naturally ... there was only one obvious way to start. I started the experiment by bringing my horse.

(MUSIC: FANFARE)

(CAMERA INCLUDES LIVE HORSE ON MODEL STAND)

Wide Horse Pic. 1
2 PB to 3 Slot

CONRIED:

3s 2

You brought your horseWhat did you do next?

SEUSS:

X

Hold 1
they walk to 35

The next thing I did was to bring my Brownie Camera. I set my Brownie Camera up here. I aimed it at the horse. And I pulled the trigger.

This is an enlargement of the picture I took.

CONRIED:

Ah, now! This is beautiful! It looks exactly like a horse.

Then what did you do?

SEUSS:

After I had taken the picture of a horse that looks like a horse, I went down to Cooper Union ... on 7th Street in New York City .. one of the finest and oldest art schools in America. There I found ...

(CAMERA INCLUDES SIX COOPER UNION STUDENTS, WORKING AT EASELS, PAINTING THE HORSE. --

AUDIENCE CANNOT SEE THEIR WORK --)

— Pan to Students

..six of their very best Modern Art students. I brought them up here. I asked them to start in painting that horse.



2nd Version

SEUSS: (Cont'd)

I know that their pictures won't look like that horse. And I intend to find out why ... and I'm going to start in by asking them to explain why they don't paint pictures of horses that look like this ...
(PHOTO)

SEYMOUR:

I'd like to answer that question, if I may, Doctor.

SEUSS:

2 *CU Seymour* ————— x Certainly, Seymour. Just introduce yourself to the audience and take right over.

(HAND SEYMOUR PHOTO)

*1 Boom UP
on Horse*

SEYMOUR:

I'm Seymour Leichman. I'm in the third class at Cooper Union. But, before I explain about the photo, I'd like to bring up another point, if I may.

The Doctor has been calling us Modern Artists. But we don't think that term is quite correct. I think it's better to refer to us as contemporary artists.
(EXPLAINS WHY)

Now -- about that camera and that camera picture ... We have nothing against cameras. We think cameras are wonderful things. But the camera has its job. And we have our job. And the two jobs are entirely different.

The purpose of a camera is to copy and imitate nature exactly. When a camera takes a picture, the following thing happens: the image of the horse goes through the air ... in through the lens of that little black box ... and comes out on a piece of paper. It comes out the exact spitting image of the horse. We're not interested in spittin' images. We can't do it as well as the camera. But we feel we have something which a camera doesn't have.

When an artist looks at a horse, the image of that horse goes into his brain. And there,



DI MCV ————— x
Seymour

2nd Version

SEYMOUR (Cont'd)

in the brain, is where the artistry takes place.

MEREDITH:

Just a minute, Seymour. You say the horse goes galloping through the artist's brain...?

SEYMOUR:

That's about what happens. The horse gets moving around inside there. And the artist looks at it ... NOT from a photographic point of view. He says to himself ... what does this horse mean to me, personally?

CONRIED:

What does it mean to the artist, personally?

SEYMOUR:

It means something different to every artist. What any artist sees in a horse depends entirely on that artist's background... his education ... his experience ... his likes and dislikes and a thousand other things. To one artist a horse may mean speed ... to another, strength ... to another gentleness ... Another artist can look at this horse and only see color ... or some beautiful lines ... or some interesting shapes. Whatever the horse means to him personally, that is what the artist puts down.

SEUSS:

I think I understand you so far. Now suppose we take a look at what you six contemporary artists put down. Burgess ... if you'll start in with this young lady here, Mr. Conried and I will start working further down the line.

MEREDITH:

O.K. I'll start the art ball rolling. This is Mrs. Sonia Lisker. And I'm going to ask her what happened when this horse went roaming through her head. Can you tell us, and show us, what this horse means to you?

Hold

(2)

Hold

(3)

Hold

DI w/ Meredith

(2)

CU Sonia

(1)



2nd Version

SONIA:

① — 25 — X When I first took a look at that horse, the main thing that interested me were certain rhythms. Certain musical rhythms.

MEREDITH:

Certain musical rhythms?...As in dum, tiddie, dum, tiddie, dum, tiddie, dum..?

SONIA:

No. Not exactly..Just as the language of music, for instance, is notes, the language of painting is color and line. I used these to express the things that interested me -- the power --

MEREDITH:

This horse?

SONIA:

The potential power of the horse.

MEREDITH:

You certainly don't mean the power of this animal. There's no horse power here.

SONIA:

But this horse suggested the whole thing. The first sketches were done directly from the horse, but even in these I have begun to emphasize the rhythmical lines that will help my point. In this sketch I've just isolated the rhythmical lines that I develop later on in the painting.

MEREDITH:

Well, I can see the rhythm, the flowing movement, and I can see the horse. You have some very pleasant naturalistic lines, too.

SONIA:

Well, pleasant naturalistic lines are not enough - they merely furnished a starting place for my main objective. Let me explain with music. We can be pretty sure that George Gershwin was inspired at one point in his



③ — CU FIX — X

① — B & S —

② — CU Sonia — X

2nd Version

SONIA: (Cont'd)

music, "An American in Paris", by some traffic noises as such. The noise is only a stimulus. The final piece of music was more important. So is the final painting.

MEREDITH:

Well, where is the horse? A moment ago you had one. Now we are beginning to lose it.

SONIA:

We lose it for the same reason we'd fade out on the traffic noise. The horse fades out where the rhythm takes over. The final piece of work counts.
(POINTING TO PAINTING) These lines were suggested by the rhythms in the horse's body and even the way of painting --

MEREDITH:

Yes. I notice your way of painting is rather violent.

SONIA:

Yes. All that helped to interpret the power of the horse: the rhythm, the actual lines put down, and the way put down - and of course, the horse helped to interpret power - and it's the power that was the real subject that made the painting.

MEREDITH:

Do all contemporary painters work that way?

SEUSS:

No, Burgess. That's just one approach. There's a fellow down here named Jerry Shertzer. And he sees the horse in an entirely different way. Jerry, will you tell us what that horse means to you...?

JERRY:

Well, I didn't see the horse as a rhythm. When I looked at that horse, he meant something else again. The thing I saw that

3



25 (2)
Seuss + Jerry

2 sketches



2nd Version

JERRY: (Cont'd)

interested me was his tiredness. Here in my first sketch I drew him pretty much as he is -- just a tired old horse.

SEUSS:

Yes, that looks pretty much like a tired old horse. What did you do then?

JERRY:

In order to exaggerate the drooping quality, I felt I should emphasize certain lines and eliminate others.
(SECOND SKETCH)

This is the line I am interested in. In my second sketch I exaggerated that line even more and at the same time I eliminated certain things such as lines and masses which in the original sketch had nothing to do with the idea of tiredness.

SEUSS:

I think I see what you've done, Jerry. Your main interest in this horse was the tiredness of the horse. And to put over the point strongly, you did two things. You threw away the parts of the horse you didn't need. And the parts you needed, you exaggerated.

JERRY:

That's right.

CONRIED:

Doctor! If you think that's interesting, take a look over here. This is Mr. Donald Bolognese. And Donald hasn't only drawn pictures. He's been doing a piece of sculpture, too. I say, Donald, will you please take over?

DONALD:

I'll be glad to - As Mr. Conried says, my approach is different. That horse over there doesn't mean anything to me. But when I looked at him, it started my imagination working. Maybe I'm a romantic. At any rate I don't feel a horse belongs here in a studio.

③ See Sketch x



① 2 slot x
Pix

① Don + Conried x
all Pix

③ x

2nd Version

DONALD: (Cont'd)

He belongs out in the midst of nature...
running across hills...galloping in the sun-
shine...exactly the way I remember it from
the summers I used to spend in New England.
That's what I tried to express in these pictures.

CONRIED:

I see your horses running and galloping.
But, if I may be rude, I, too, have spent a
lot of summers in New England. All over New
England. But, I don't quite recognize the
place where your horse is. It doesn't look
like Mt. Washington..doesn't look like Bennington..
or Crawford Notch.

DONALD:

It isn't supposed to. I'm just trying to
give you a feeling of nature in general. I'm
just trying to give you a feeling of the tre-
mendous vitality and movement that is present
both in the horse and in the air around him.

CONRIED:

I beg your pardon ... a feeling of the air?

DONALD:

That's right. Air. In my final painting
I am just as much interested in the movement
of the air as I am in the movement of the
horse that the air surrounds. I can see you
don't know what I mean...Perhaps I can make it
a little clearer with this wire sculpture. I
use wire because it has those qualities of
vitality and spring - like movement that I
associate with horses - and also it allows me
to introduce the element of space that expresses
the airy feeling I was talking about.

CONRIED:

Now, let me see if I can add this up. You
started in with this motheaten horse over here.
You didn't like him. Then you got thinking
of free, happy horses, galloping around in
New England. They were free as the air. So...
what you have here is...free horses in free air.

MEREDITH:

I hate to interrupt. But, if you'll come
down here, we have a two-headed horse. Done by
our old friend, Seymour Leichman. Now...



2nd Version

MEREDITH: (Cont'd)

(INTO CAMERA)

① 25

..this two-headed business is something that has bothered me for a very long time.

Contemporary artists, as you know, frequently paint creatures...such as horses... with more heads than nature originally entitled them to carry. And I'm going to ask Seymour to explain why they do it.

SEYMOUR:

Well, let's go back to the Doctor's Brownie snapshot. (HOLDS IT UP) As I said, when we started in...artists don't imitate the camera. But I also said we CAN do certain things that the camera can't do. When a camera shows a horse it can only show it from one side, but one side of a horse to me isn't the whole horse, any more than I, from one side, am the whole of me. For example, what's the television camera showing of my face right now?

MEREDITH:

The camera I think is showing you front face.

SEYMOUR:

All right, for what it's worth - my face is being seen by most of America front face. But I claim, whether they like it or not, that the front face of me isn't a complete me. I am not just a front face. (HOLDS UP MIRROR, PRODUCES SIDE VIEW)

I am a lot of faces. (MANIPULATES MIRROR SHOWING MANY ANGLES)

MEREDITH:

You know, I think you've proved a point.

SEYMOUR:

Well, I hope I proved it about the horse. That horse isn't a left side, or a right side, or a back side. That horse, so far as I'm concerned, is many sides. That's why I drew him like this.

Here I start with a few strokes. Here is



① 2 side w/ mirror

③ Pix

2nd Version

SEYMOUR: (Cont'd)

the line of the neck and the curve of the jaw bone. Wait -- because we know that there is a jaw bone on the other side of the horse and so I put that in here. You see, I am only using the horse. I am not copying him. The most important thing for me, aside from looking at all angles, is composing lines on this page. The horse and the different angles are the reasons.

The most important thing is this piece of paper in front of me using whatever I want from the horse for the benefit of the drawing. Now just imagine that my eye is like a camera, that can retain all the different views at the same time.

(SHOWS FINISHED DRAWING)

I have added tones which serve as mass. Using this tool - this mass - I can convey and make more clear the different angles and the feeling of bulk I get from the horse.



MEREDITH:

Well, at last, I've found the answer not only to the two-faced horse but the many faced horse. Now what's going on down there, Dr. Seuss?

SEUSS:

Down here it seems that I've captured a young lady named Lila Kronstadt. And, out of her contemporary head, comes still another picture of our not too contemporary horse. Lila...can you explain it?

LILA:

I can try, Doctor. And I hope my explanation comes across. If there are people who don't understand it...I'm not making any apologies for Contemporary Art. All I know is this. I believe in what I'm doing. And, incidentally, before I show my drawings...I think I should answer a question that a lot of people are asking about us so-called "Modern" Artists.

A lot of people seem to have the idea that we are painting in the modern way because we don't know how to draw in the conventional way. I'd like to show, right here and now, that we can draw a horse that looks like a horse as well as anyone.



25
Meredith & Seymour (1)
3 released
Pan to 25 & Seuss

Cut Lila (2)

2 slot (1)

2nd Version

LILA: (Cont'd)

You may not like the contemporary art we've shown you...but
(SHOWING STRAIGHT DRAWINGS)

....Seymour...and Sonia...and Donald...and Jerry...all of us can draw horses that look like horses. Before we advanced into the kind of art we are doing, I think we can say that we mastered this type of drawing. And we decided to graduate to this type of drawing.

SEUSS:

I'm glad you explained that, Lila. Because I think it's important for everyone out there to know that you young modern artists can draw things just exactly like they look...if you want to. But you don't want to...that's OK with me.

LILA:

Thank you for saying that, Doctor. Because I may shock your audience more than the others. You see...I draw things in a fully abstract manner. This animal up there...I'm not interested in his running around New Hampshire. I'm not interested in him as music. I simply wanted to capture this horse...in the fewest number of lines possible!

I wanted to put his whole being, his essence.. down on a piece of paper with one simple line on that paper.

I tried to do it. I couldn't do it. I couldn't give the feeling of this horse in one line. I did it in several lines. And I wasn't satisfied.

So I tried again. And I liked this one better.

SEUSS:

And why do you like this one better?

LILA:

I like it better because...I am a designer.. and this is a better design. And, just between you and me, Dr. Seuss...I hate horses. But this horse gave me a design. And here is what I did with it
(UNCOVERS FINISHED PAINTING) x



large Pix (3)

2nd Version

SEUSS:

And...a...and....a where is the horse?

Seuss & Lila
3 released

(2)

LILA:

This may sound facetious, but I've "killed"
the horse completely because that's the way
I wanted to do it.

25

Hans & Ray

(1)

CONRIED:

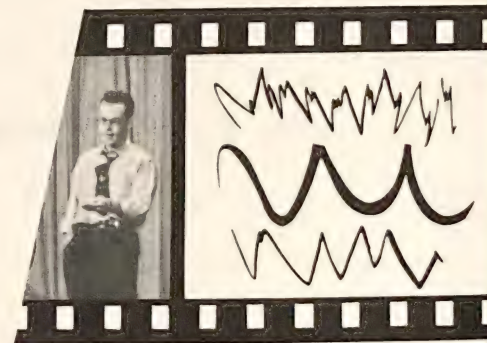
Hey! hey! come down here! I've got a
guy who's riding on a horse!
(CUT TO CONRIED AND RAY. RAY IS DOING
KINESTHETICS ON CANVAS)

CONRIED:

Will you stop, please, kindly, Ray, and
explain what is going on.

RAY:

This is no gag. I am really demonstrating
something very important about painting as
I see it. I am trying to explain this horse
in the way I see it.



I'm a horseman. I ride horses. But,
every time I see a horse, I think of what
it's like being on that horse. And I have
selected these gaits for the subject of my
painting. Trot... X

PIK

(3)

(DEMONSTRATES LINE)

Canter.....

(DEMONSTRATES LINE)

gallop.....

(DEMONSTRATES LINE) X

25

(-1)

These lines are an interesting thing for
me. The artists before have explained their
own way of doing a painting. My way is the
experience. Selecting the actual experience
of riding the horse rather than working from
a photograph or from life. This is one way
of approaching it -- It is personally mine.
It is a valid way to me. Do you ride? X

Hold

(3)

CONRIED:

1 Boom Up 2 to Meredith

No.

2nd Version

RAY:

If we could imagine we are holding a pencil in our hand when we ride we might get a rhythm like this for the trot: - 1-2 beat. For the canter - a slow rocking beat and then the gallop - the fastest of the 3 and the most irregular movement. In this drawing we can see the elements from which to work.

In this drawing I have combined, organized and then controlled these elements from the first sketch. By control I mean that I have taken all these gaits and used them to form and construct my painting. You can see here I have varied the size and direction of these gaits to make them as exciting as they appear to me for the betterment of the camera.



My purpose is to present an exciting and direct approach - mine is more than a personal approach.

CONRIED:

And what does it mean?

RAY:

To me it is an interpretation of riding the horse. My way of painting "A Ride on a Horse."

SEUSS:

And I guess that just about winds up the experiment. I don't know what you've learned but I've learned a great deal. And while Burgess Meredith is telling you what he learned, I'll just sort of wrap up my horse and start taking him home.

MEREDITH:

Well, frankly, I don't understand every-
thing they've told us, and we don't expect you
to - but if we have succeeded in interesting
you even a little -- let's say - even exposing
you to modern art - then perhaps we have done
what we started out to do.

DI
Meredith

25
Pan L to Seuss

2
N.S. Meredith



STUDENTS WHO ASSISTED THE FORD FOUNDATION IN THE PRESENTATION OF THE T. V. RADIO WORKSHOP PROGRAM "EXCURSION" SUNDAY JAN. 31, 1954
DONALD BOLOGNESE LILA KRONSTADT SONIA LISKER SEYMOUR LEICHMAN RAY SEIDE GERALD SHERTZER

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For many years, the United States prided itself on an educational system so constituted that the student more generously equipped with ability and ambition than with money could acquire for himself the training he needed. Outstanding among the institutions which have contributed to this national levelling up process is The Cooper Union, now taking care of 1200 students in the same building that Peter Cooper built in downtown New York more than 90 years ago. Cooper was one of the most remarkable men of the middle 1800's: he profitably helped build the first steam locomotive; he invented a self-rocking musical cradle; built a glue factory that became the basis for the present industry; and was one of the men who successfully laid the Atlantic cable. His inventions and financial genius are now a part of the local legend, but the institution into which he put most of his wealth is still paying rich dividends to the nation after almost a cen-

THE COOPER UNION STORY

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Because of the school's proximity to the world's largest art market, it is able to enlist top professional artists whose teaching is influenced by their own contemporary creative work.

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